WoFan Fanzine CATALOGUE

#20

60¢

The (Really Incompleat) WHOLE FANZINE CATALOG #20 (November, 1981)

PRICE -- 60¢

EDITOR and PUBLISHER
Brian Earl Brown, 16711 Burt Rd. #207, Detroit, Michigan 48219, USA.
(in association with the Metro Detroit Science Fiction Society)

ART CREDITS

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Kurt Erichsen - cover
Fred Jackson III --p10
Joe Pearson -- P17,21
Charlie Williams -- p7,9

>NEW SUBSCRIPTION RATES <

Do to increased postage rates, subscription rates for WoFan are being raised to 60¢ an issue or 5 for $3.00. Publication is roughly quarterly. Please make checks payable to "Brian Earl Brown."

WoFan is also available for contributions of art, printed letters of comment and for trade. WoFan trades two for one with any generally available fanzine. Two issues of WoFan for one issue of your zine.

BACK ISSUES

The only issues of WoFan currently available are #20 and #21, and #6/7 from 1979. All are available for 60¢. All other issues are out of print.

ADVERTISING

WoFan isn't too proud to accept advertising. Rates are $7.50 for a full digest-sized page, $4 for a half-page. Classified ads are 5¢ a word. No minimum.

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OTHER THINGS FOR SALE

MAD SCIENTIST'S DIGEST -- issues 5,6, and 7 are available for $1 each and #8 is available for 75¢. MSD is my genzine/personalzine and features the writing of Mary Long, Eric Mayer, lots of art and occassional color mimeography.

THE DEREK CARTER ALPHABET COLORING BOOK -- a TAFF/DUFF fund-raiser, this is a handsomely printed booklet printed one drawing to a sheet featuring the art of one of the funniest and most talented artists to drift into fandom. Each drawing is a delicious pun upon a letter of the alphabet. Derek's work can be seen in the pages of THRUST . The Derek Carter Alphabet coloring book makes a great Christmas gift.

MISHAP -- the Michigan Society of Hapless Amateur Publishers is always looking for a few more ######## members. MISHAP is a wide-ranging general-interest apa with members spread all across the US. O.E. is currently Gregg Trend, 16594 Edinborough Rd., Detroit, MI 48219. $1 will get you a sample mailing.

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TAXAL for TAFF. Why send some gafiate to England in 1983. Send an Actifan.

Welcome to the 20th issue of the really incompleat WHOLE FANZINE CATALOG. The fanzine the gives you access to fanzines!

Subscribers and traders might have noticed that this issue is late. I've got a hatful of explainations. This issue should have been out in June but I knew that I would be busy with AUTOCLAVE 5 in June because I had talked myself into being its chairman, so I had planned to do a double-sized issue in August after the con. *Well*... first there was this apazine that I felt was really necessary to do, then there was this car wreck that sent our car to the Automotive graveyard and me to the hospital with a cracked pelvis. Needless to say this cut into my fanac. Then, just as I was beginning to feel better, I decided to take care of this gallstone that I had been planning to take care of all along. The accident was like five days before the operation had been scheduled. August was not a fun month. The operation took another week out of my fanac and when I got home instead of pitching in on WoFan, dammit, I decided to do a long overdo issue of MSO (see review elsewhere) just to tell people about my August. So here it is, the last week of September, and I'm finally getting around to WoFan. At least I've three more weeks effectively paid vacation (tho I don't recommend a gallstone operation as a way of getting six weeks of paid vacation) to finish this zine up.

Subscribers and traders will also marvel at there being issue 21 bound in with this issue. Last issue, #18/19 was a double-issue because of its length and with seven months of zines to review, this issue is going to be even longer. But a funny thing happened in late summer. STARLOG magazine started a column on fandom, written by Bjo Trimble. Bjo's first column was about fanzines and ended with two references for more information — the Star Trek Welcommittee's introduction to fanzine flyer for $1.50 and WoFan for 50¢. I wasn't exactly deluged with requests for issues of WoFan, but the twenty or so requests was more than the back issues I had on hand, Particularly because I could not bring myself to mail out #18/19 for the recept of two sticky quarters. It'd cost me 35¢ postage. There was no profit in it. Instead I sent all the backissues of 16 and 17, cleaning up the returns from the post office, even. And when those were gone, switched to even earlier issues 13, then 10 and finally #9, at which point I've run out. I've various double-issues still around but no one-ounce zines left to mail out. And since I'm still getting sticky quarters I decided that this double issue of WoFan will be instead two single issues mailed together.This will give me some 60¢ issues to mail out for sticky quarters.

Let me explain a little about WoFan for those who haven't seen an issue before. WoFan reviews every generally available fan magazine sent in to me. The reviews are divided for convenience into "Clubzines" "Newszines" "Fiction zines" and Genzines by nationality. The reviews will proceed in that order until I run out of room in WoFan #20 and resume in #21. Each issue of WoFan features a massive listing of Changes of Addresses gleamed from the pages of the fanzines being reviewed. This listing of COA will appear in WoFan #21. Other fairly regularly features include a lettercol

(continued on page 20.)

CLUBZINES

ALPHA CENTURA COMMUNICATOR #60 (Feb.81)
ALPHA CENTURA COMMUNICATOR #61(March81)
ALPHA CENTURA COMMUNICATOR #62(April81)
ALPHA CENTURA COMMUNICATOR #63(May 81)
ALPHA CENTURA COMMUNICATOR #64(June 81)
ALPHA CENTURA COMMUNICATOR #66(Jul-Aug)
APLHA CENTURA COMMUNICATOR #67(Sept.81)

UNM Science Fiction Club, Sub 120, Univ. of N.M., Albuquerque,N.M.87131. #60-Eleen Haas,editor.#61-67 - Craig Chrissinger. Half-legal reduced print offset. #60-8pg.#61-8pg.#62-12pg.#63-12pg.#64 -8pg.#65-12pg. #66-8pg(#65& 66 bound together) #67- 12pg.

Material-short newsletter mostly publishing movie reviews.

ANVIL 15 (Mar-Apr. 1981)
ANVIL 16 (May-June 1981)
ANVIL 17 (Jul-Aug. 1981)

Birmingham Science Fiction Club,P O Box 57031, Birmingham,AL 35259. #15&16 edited by Jim Gilpatrick. #17 edited by dlburden & Jim Cobb. Xerox. #15 - 22pg.#16 -22 pg.#17- 24pg. Available for the usual or 6/$3, Bimonthly.

One of the better genzine/clubzine, attractively laid-out and drawing good material from local contributors.

ATARANTES #45 (March,1981)
ATARANTES #46 (april,1981)
ATARANTES #47 (May 1981)
ATARANTES #48
ATARANTES #49
ATARANTES #50 (August,1981)
ATARANTES #51 (september,1981)

Atlanta Science Fiction Club, Cliff Biggers,editor. 6045 Summit Wood Dr., Kennesaw,GA 30144. Asst. Ed #46,47 - Deb Hammer-Johnson. #48 on -- Ward : Batty. Reduced print, mimeo. Available for the usual or 50¢. #45-12pg.#46-12pg.#47-18pg. #48- 14pg.#49- 12pg. #50 -34pg. #51- 16pg.

Currently the best of the southern fanzines and of clubzines. Cliff Biggers' column "Kudzu" sets a high standard of clever,feanish writing. The lettercol is active, Brad Linaweaver writes of his affection for bad movies and in #51 begins his story of how he wrote and starred in one. The #50th issue is a standout issue of fine artwork, a short story by Lou Atkins that could have sold professionally and a history of the FAAn awards by Taral.

BRSFL NEWS #12 (April-May),1981)
BRSFL NEWS #13 (June-July,1981)
BRSFL NEWS #14 (August-September,1981)

Baton Rouge Science Fiction League,Inc.,P O Box 18610-A, University Station,Baton Rouge,LA 70893.JRMadden,Editor. reduced print,xerox. Available for the usual or 40¢. #12- 12pg. #13-18pg. #14- 12pg.

Very club-oriented zine; business, con reports,occassional outside material.

CHATSFIC NEWS #1 (september,1981)

Andre Barker-Bridget,editor. 44 Collegetown Estates, Cleveland,TN 37311. 8 pages mimeo (2 color printing,one offset illo) Available forthe usual or 50¢.

The Chattanooga club has split into two, the original CSFAssociation

and this new,CSFClub. With a total membership of 25 or so, its sad that differences could have been worked out. The print quality is really bad as the copy was thermalfaxed onto stencils, a process that does not seem to be rewarding. CHATSFIC#1 is a continuation of the zines Andre had been doing for CSFA,local news, profiles of local members,etc.

A VERY SHORT OSFIC NEWSLETTER (Febuary 17,1981)
CHRONIC (March,1981)
CHRONIC (no date
Ontario Science Fiction Club, c/o Bob Webber, 406 Bradbrook Rd., Toronto, Ont. Canada M8Z 5V3. The first is a one-pager done by Henry Troup. The other two are edited by Bob Webber. The March issue is 2 pages mimeo. The other is approximately april and is 6 pages mimeo.

Chattanooga is unified compared to Toronto. There are so many factions there. I don't know if Osfic is still alive as a formal club. They've certainly given up on doing newsletters.

CUSFUSSING #31 (March 20,1981)
CUSFUSSING #32 (April10,1981)
CUSFUSSING #33 (July 25,1981)
CUSFUSSING #34 (August 10,1981)
Barnard-Columbia Science Fiction Society. Charles Seelig,editor. 206 Ferris Booth Hall,New York,New York 10027. Mimeo. Available for the usual or 30¢. #31- 26 pg. #32- 24 pg. #33- 16 pg. #34- 14 pg.

#31 and 32 were printed from dot-matrix originals and come in low on the readability scale. #33 has a follow breakdown of the Hugo voting from Noreascon II.#33 saw a return to a regular typer. Most issues run to excessively long lettercols and bland book reivew.

DASFAX V13#2 (Febuary,1981)
DASFAX v13#3 (March,1981)
DASFAX v13 #4(April,1981)
DASFAX v13#5 (May,1981)
DASFAX v13 #6 (June,1981)
DASFAX v13 #7 (July,1981)
DASFAX v13 #8 (August,1981)
DASFAX v13 #9 (September,1981)
Denver Area Science Fiction Association. Fred Cleaver,editor. 811-19th Boulder,Colo 80302.Offset. Available for the usual or $5/year. monthly. #2- 10pg.#3-6pg.#4-4pg.#5-8 pg. #6- 6pg. #7- 4pg.#8-4pg. #9-8 pg.

Strictly club business,tho the latest issue may indicate a change towards a more genzine-like zine.

DE PROFUNDIS #125 (March,1981)
DE PROFUNDIS #126 (April,1981)
DE PROFUNDIS #127 (May,1981)
DE PROFUNDIS #128 (July,1981)
Los Angeles Science Fantasy Society,inc. David M. Klaus,editor. 11513 Burbank Blvd., No. Hollywood,CA 91601. xerox. #125 - 10pg.#126- 10pg. #127 -4pg. #128- 3pg.Available for selected trades or $5/12 issues.

Issues 125 and 126 reflect Klaus' belief that a clubzine should be aimed at the less active members. There were extensive listing of upcoming activities and fanzines received in addition to the usual silly minutes of the meetings and COAs. The next two issues returned to the minimalist days of minutes and coas.

THE LITTLE GAZETTE (sept. 10,1981)
Nicki Lynch, 4207 Davis Ln., Chattanooga,TN 37416. 3 pages mimeo. A quickie newsletter for the CSFA

MEMPHEN 43
MEMPHEN 44

MEMPHEN 45

Mid-South Fantasy Association. Rusty Smith,editor,Mimeo. #43 - 5pg. #44- 5pg. #45- 8pg. Available for $4/year or the usual I suppose.

The editor moved away after the 45th issue making it hard to know what address to list. This Memphis,Tennessee club's mentor is Greg Bridges who can still be contacted at 140 Eastview Dr., Memphis,TN 38111.

THE NATIONAL FANTASY FAN (Febuary,1981)
THE NATIONAL FANTASY FAN (april,1981)
THE NATIONAL FANTASY FAN (June,1981)
THE NATIONAL FANTASY FAN (August,1981)

The National Fantasy Fan Federation (N3F). Donald Fransow,editor. Owen K.Laurion,publisher,U.N.M. S.F. Club,S.U.B. Box 120, U.N.M.,N.M. 87131. half-legal,reduced print,offset. Feb.- 24pg. Apr.-20pg. Jun.-28pg.Aug.- 24pg. Available to members $8/year.

The N3F publishes two bimonthly fanzines,which for $8 is a pretty good deal. The other zine is TIGHTBEAM,see Genzines for review. The NFF cares the club business.

NEOLOGY V6 #1 (april,1981)
NEOLOGY v6 #2 (June,1981)

Edmonton Science Fiction and Comic Arts Society. Lorna Toolis,editor. Neology,P O Box 4071, Edmonton,Alberta,Canada t6e 4s8. Available for membership and I think trade but no specific availibility is listed. #1 is 18 pages mimeoand #2 14 pages mimeo plus a fine offset cover.

These mark Lorna's assumption of the editor's chair. The long section on Canadian fandom has moved to NEW CANADIAN FANDOM (see elsewhere for review) Lots of information here on club doings.

PULSAR 31 (May,1981)
PULSAR 32 (June,1981)
PULSAR 33 (July,1981)
PULSAR 34 (Augst,1981)
PULSAR 35 (September,1981)

Portland science Fiction Society,P O Box 14727, Portland,Ore. 97214, #31-Sam Butler,editor. 10pg mimeo. #32- K. Nelson,editor. 6pg mimeo. #33- Paul Wrigley,editor. 8pg mimeo. #34- Steve Berry,editor.8 pg xerox. #35- Michael Pearce,editor. 8 pg xerox. Available for 35¢.

Generally club business and book reviews.

STRANGE PUNCH #1 (March,1981)
STRANGE PUNCH #2 (April,1981)
STRANGE PUNCH #3 (May,1981)
STRANGE PUNCH #4 (June,1981)
STRANGE PUNCH #5 (July,1981)
STRANGE PUNCH #6 (August,1981)
STRANGE PUNCH #7 (September,1981)

The Chattanooga Science Fiction Association. no fixed address at this time. Try writing c/o the Little Gazette (see above). #1 - Mike Rogers, editor.6pages legal,mimeo. #2- David Martin,editor. 6pg mimeo.#3 - Mike Rogers,editor. 6pg xerox.#4-David Martin,editor. 8pg mimeo. #5-Andre Barker-Bridget.6pg mimeo. #6- Andre Barker-Bridget,editor.12 pg mimeo. #7- Andre Barker-Bridget,editor. 20 pg mimeo. Available?

When the Lynch's folded CHAT, STRANGE PUNCH was started to replace it. The rotating editor approach seemed to have aggrevated conflicts within the group with Barker-Bridget resigning the editorship and the club after S.P.#7 and with other dissidents forming their own club. The first four issues are mostly stripped down CHATS but not as well designed. Barker-Bridget's issues introduced profiles of the clubmembers, an idea that other clubs should consider because in large clubs it's hard to learn who everyone is. I'd say Andre had a better grasp of lay-out but the printing is miserable. Of course I had no idea if there will be another

TANSTAAFL#1 (May,1981)
Stilyagi Air Corps. Leah A. Zeldes,editor. 2818 Whitewood,Ann Arbor, MI 48104.6 pages offset. Available for 50¢ or 5/$2.00 plus postage.
Mostly an organizational issue. The lack of subsequent issues suggests that it didn't attract enough interest for Zeldes to continue it.

NEWS ZINES

ANSIBLE 16 (March,1981)
ANSIBLE 17 (April,1981)
ANSIBLE 18 (June,1981)
ANSIBLE 19 (July,1981)
ANSIBLE 20 (August,1981)
David Langford, 22 Northumberland Ave., Reading,Berk. RG2 7PW England. Offset and Mimeo. Available for 6/£1 U.K. or 4/£ outside of Europe.US agent Burns, 48 Lou Ave.,Kings Park, NY 11754. #16-4pg.#17-10pg(includes TAFF TALK 7) #18-4pg. #19-8pg (includes TAFF TALK 8). #20-8pg (includes TAFF TALK9 & NORTHERN GUFFBLOWER 9)
The chatty and witty newszine of the British Isles. Remarkably frequent.Full of news the SF Chronicle dares not publish. Carries Rob Hansen's STARFAN and occasional D. West illos. Highly recommended.

CHUNDER! v4#1 (January,1980)
CHUNDER! v4#2 (Feb-May,1980)
CHUNDER! v4#4 (June-July 1980)
CHUNDER! v4#5 (December,1980)
CHUNDER! v5#1 (March,1981)
John Foyster, 21 Shakespeare Grove,St Kilda,Victoria 3182,Australia. A4 mimeo. Available for the usual or $1.
A once frequent newszine that as you can see has become infrequent and tended more towards articles than news. Covered Australia, as you might gather. v4#1-12pg.v4#2-20pg. v4#4-14pg.v4#5-34pg.v5#1-42pg. A good zine.

CONTACT #5
Doctor Who Information Network. Helen Patterson,editor. Available c/o Steve Johnson, 26026 Newport,Warren,MI 48089. Price:?
Newsletter from one of the larger, I gather, Dr.Who societies in the US.

DUFF NEWSLETTER #6 (March,1981)
Ken Fletcher, 341 East 19th St.,Minneapolis,MN 55404. For the Down Under Fan Fund. Announces that Joyce Scrivner won the DUFF ballot and will travel to Australia for the 1981 National Convention and also becomes the new American Administrator for DUFF. Donations may be sent to Joyce at 2528 So.15th Ave., Minneapolis,MN 55404.

FILE; 770 #25 (April 25,1981)
FILE: 770 #26 (July,1981)
FILE: 770 #27 (September,1981)

Mike Glyer, 5828 Woodman Ave.#2, Van Nuys,CA 91401. Mimeo. Available for 4/$2. #25-21pg. #26-20pg (Includes SOUTH OF THE MOON#18).#27- 12pg.
The remaining newszine for the North American continent. #27 is the post-worldcon report. FILE770 lists conventions,changes of address,etc.

NEW CANADIAN FANDOM #1 (April-May,1981)
Robert A. Runte,editor. Michael Hall,publisher,Box 4655,Southside P.O. Edmonton,Alberta,Canada t6e 5g5.20 pages mimeo. Available for4/$2, one free sample offer or the usual.
A continuation of Robert's column in Neology, covers all of Canadian fan activity -- con lists and reports, clubs, fanzines and reviews, and articles on Canadian SF and fandom. Excellent layout. Superior fanzine.

THE NORTHERN GUFFBLOWER #8
Rob Jackson, 8 Lavender Rd., West Ewell, Epsom, Surrey KT19 9EB, England. 2 pages quarto,mimeo. Announces that Joseph Nicholas won the GUFF election and would travel to Australia for the 1981 National Convention. Nicholas also become the new GUFF administer.

THE ROCKY MOUNTAIN OYSTER (January,1981)
THE ROCKY MOUNTAIN OYSTER (March,1981)
Denvention II,P O Box 11545, Denver,Colo 80211. 2 pages legal offset. Available to committee members,locs or 50¢.
News releases from the worldcon.

SCIENCE FICTION CHRONICLE v2#7 (April,1981)
SCIENCE FICTION CHRONICLE v2#8 (May,1981)
SCIENCE FICTION CHRONICLE v2#9 (June,1981)
SCIENCE FICTION CHRONICLE v2#10 (July,1981)
SCIENCE FICTION CHRONICLE v2#11 (August,1981)
SCIENCE FICTION CHRONICLE v2#12 (September,1981)
SCIENCE FICTION CHRONICLE v3#1 (October,1981)
Andrew Porter,P O Box 4175 New York,NY 10163. Small type,offset. Available for 12/$15(N.Am.)12/$21 oversees. #7-16pg.#8-24pg.#9-24pg.#10- 24pg. #11- 24pg. #12-24pg. v3#1= 20pg.
Semi-pro newszines specializing in professional news from New York (where all the publishers) as opposed to Locus which reports fromCalifornia,where all the authors live. Lists forthcoming books for each month plus convention calender every issue. May contains a market report and The October issue was the first, as I recall, to arrive with the Hugo results. Fully professional in appearence and reportage.

THE SCIENCE FICTION CONVENTION REGISTER (June,1981)
Erwin S. Strauss,9850 Fairfax Square #232.,Fairfax,Va 22031. 2 pages painfully reduced print,offset. Available for 25¢ and a stamped,self-addressed #10 envelope.
Very complete listing of conventions from June of this year to June of next year. Unfortunately I haven't seen type this small since I opened up a volumne of the Concise Oxford English Dictionary. Not for casual browsing.

VOICE OF THE EMPEROR #0 (Febuary,1981)
VOICE OF THE EMPEROR #1 (April,1981)
VOICE OF THE EMPEROR #2 (May,1981)
Jonas Soderblad, Gosvagen 13, S-382 00 NYBRO, Sweden. Monthly,$8/year via Air $5 by boat. Mimeo. 4pg A4 each issue.
Newsletter for STAR WARS fans. News, fanzine listing.

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FICTIONZINES

THE CYGNUS CHRONICLER #7 (December,1981)
Neville J. Angrove, P O Box 770, Canberra City,ACT 2601,Australia. 24 pages offset, typeset.Available for$A1.50.

Stories by Paul Collins, Jack Wodhams and "S.E.F." plus lengthy editorial by Angrove, book review columns, news and letters. Very professional looking.

THE DARK LORD #3/4 (Spring,1981)
Jonas Soderblad, Gosvagen 13, S-382 00 Nybro, SWEDEN. 128 pages A4 mimeo. Available for $3 surface,$5 air. £1.50 European.

Star Wars fiction plus a few features. Couple spotty pages but generally excellent repro foramimeozine.

OBSCURE COSMOS
Randal Castinado, 11212 Nassau, Albuquerque,N.M. 87111. 22 pages offset. Available for the asking.

Six stories with illustrations by Castinado.

OWLFLIGHT #2 (1981)
Millea Kenin, 1025-55th St.,Oakland,CA 94608. 92 pages offset. typeset. Available for $3.

A big issue with 19 short stories and even more verse. Authors I recognize include Jean Lorrah, Ralph Roberts,Steve Resnic Tem,Jessica Amanda Salmonson,Billy Wolfenbarger and Randall Larson. The art is pretty poor for a semi-prozine. Otherwise the lay-out is good and it seems a promising zine.

PANDORA #8 (1981)
Lois Wickstrom, 3721 Barcelona St., Tampa,FL 33609. 72 pages digest. Offset,typeset. Available for $2.50 4/$6.

six stories plus verse in this issue mostly by people I don't recognise. Pandora specializes in "role-expanding science fiction and fantasy."

SPACE & TIME #60 (July,1981)
Gordon Linzner, 138 West 70th St.,Apt 4-B, New York,NY 10023. 60 pages digest,reduced print,offset. Available for $2.

Five stories by the likes of M.A.Washill,Hal Hill,Mark McLaughlin, Gus Cazzola Glenn Rahman and Ron Fortier.

SPACE & TIME #61 (Winter,1981-82)
Address as above: 120 pages digest.Reduced print,offset. Available for $4. Gordon has decided to go from quarterly to semi-annual publication to reduce costs,postage mostly. Stories are by Charles de Lint, Richard K. Lyons,Ardath Mayhar, Benton McAdams,Steve Sneyd, David F. Nalle,Randall Larson,Jeffrey Goddin,Nancy L. Freeman,M. Lindholm, Keith Allen Daniels, Frederick Williams Croft,Michael Abrash,Eric Leif Davin,Camille Leon, Denise Dumars,David Madison, Mark Levinson and S. Richard Parks. Artin S&T is uneven but Gordon's average is far higher than other fiction zine I've seen.

WEIRDBOOK 15 (1981)
W.Paul Ganley, Box 35 Amherst Branch, Buffalo,NY 14226. 68 pages offset, Available for $4.50.

The oldest of the fictionzines tho infrequently published. In this issue are stories by Brian Lumley, Darrell Schweitzer, Michael Avallone, Lee Barwood, Gerald W. Page, Dennis Etchison, Thomas G. Lyman, Jessica Amanda Salmonson, William Scott Home, S. Kanemann, Wm. Tredinnick, Eddy C. Bertin and H. Warner Munn.

Let me explain why there is a fictionzine section this time in WoFan. First there are a number of them and the number seems to be growing. And there is a distinct field of fan fiction writers, which should be recognized. At the same time I confess having trouble reading the short fiction in the prozines, let alone in the semi-prozines. So this is basically a cavet; these are the magazines I've recieved.

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AUSTRALIA

ANKH #10 (November, 1980)
ANKH #11 (December, 1980)
ANKH #12 (January, 1981)

Seth Lockwood, 19 Coleby St., Balcatta, W.A. 6021, Austrlia. Mimeo. A4 Available for the usual or 50¢.

An Eclectic zine (what a safe comment. Tends to print a lot of fiction, but also reviews, articles, silly articles, locs, not too much art.

AUSSIECON FIFTH ANNIVERSARY MEMORIAL FANZINES VOLUME TWO

Jean Weber, 13 Myall St., O'Connor, ACT 2601, Australia. 28 pages A4 mimeo. Available fortrades or $2.00 for A in '83 bid.

Title says it all. Not as good as the first volume, mostly letters of comment.

BIONIC RABBIT #6 (August 15, 1980)

Damian Brennen, 21 Gold St., South Fremantle 6162 WA, Australia. 28 pages A4 mimeo. Available for the usual or about 80¢ for overseas mail.

Looking for the fan-ed's name and address reminds me of the time the post office almost refused an issue of MSD because my name and address wasn't sufficiently prominently displayed on the TOC. This being for a Bulk Mailing they were making sure I wasn't slipping someone else's mail out under my permit. It really helps to put your name and address in some prominent, plain place so that people can find out who you are without a lot of trouble. This fanzine contains mostly locs with the beginning of a story.

CRABAPPLE 18 (Febuary, 1981)

Ken Ozanne, 42 Meek's Cresent, Faulconbridge, NSW 2776, Austrlia. 26 pages quarto. Mimeo, smallprint. Available for the usual or 75¢.

Rather a personalzine with natterings about his computer, fanzines reviews, a potted history of Austrlia and a loccol. One of the better zines, well worth getting.

THE ECHO BEACH QUARTERLY SIXTEEN FANZINE SUPPLIMENT (December 1, 1980)

Marc Ortlieb , 70 Hamblynh Rd., Elizabeth Downs, SA 5113 Australia. 6 pages A4 mimeo. Available for trade or 30¢.

Fanzine reviews length about as long as these.

THE EPSILON ERIDANI EXPRESS #5 (November-Febuary, 1981)

Neville J. Angrove, P O Box 770, Canberra City,ACT 2601,Australia. 32 pages offset,reduced type. Available for $1.50.

There are letters of comment, book reviews, fanzine reviews, movie reviews (Star Trek and Alien, the major article in this issue) a story and editorial nattering. The usual bag of feature,nicely presently.

FORBIDDEN WORLDS #1 (October,1980)
FORBIDDEN WORLDS #2 (January,1981)
FORBIDDEN WORLDS #3 (Febuary,1981)
FORBIDDEN WORLDS #5 (April,1981)

Robert Mapson, 40 Second Ave., Kelmscott,WA 6111 Austrlia. Offset. Available for the usual. #1-16pg. #2-16pg. #3- 8pg. #5-16pgs. Hard-to-desctibe fictionzine as much of the fiction is inspired by the Jerry Cornelius stories of the 60s. That is,the stories are filled with reoccuring figures in a non-linear or non-existent plot.

FORERUNNER v3#7 (December,1980)
FORERUNNER v3#8 (January,1981)

Jack R. Herman, 1/67 Fletcher St., Bondi,2026, Australia. Mimeo A4. #7- 14pg. #8- 18 pg. Available for the usual or 12/$3.

Journal for the Sidney Science Fiction Society. Oops , I should have listed this under clubzines. Well, I never claimed to be perfect. News with some fanzine reviews and book reviews.

GEGENSCHEIN 41 (May,1981)

Eric B. Lindsay, 6 Hillcrest Ave.,Faulconbridge,NSW 2776,Australia. 22 pages quarto,mimeo. Available for whim.

Having abandoned his others names for the fanzine that remained GEG, Eric has returned to his orginal title. This issues tries to explain how he lost a year in his fanac. Computers will do it everytime and continues to serialize his trip to the USA in 1978. At this rate he'll be back in the US for another of his trips before finishing the story of his last one.

GRYFFIN #3 (Febuary 14,1981)
GRYFFIN #4 (April,1981)

Mike Schaper,211 Preston Point Rd. Bicton,6157 W.A.,Australia. MImeo A4.Available for the usual.#3-2 pg. #4- 12pg.

In Australia instead of a Bulk Mail category, they have a Category B Publication rate with the chief requirement being at least four issues a year. John Foyster was forced to mail one issue of Chunder twice because he had only done three issues that year. Gryffin#3 is a like filler for postal regulations. #4 offers "The Truth About Vegemite" a mysterious and totem-like substance peculiar to Western Australia but outside of learning that it's black and putrid, I still don't know what it is.

THE MENTOR #29 (Febuary,1981)
THE MENTOR #30 (April,1981)

Ron L. Clarke, 6 Bellevue Rd., Faulconbridge,NSW 2776,Australia. Mimeo. Quarto.Available forthe usual or $1. #29-40pg. #30- 26pg.

#29 has a couple stories and part 7 of Vol Molesworth's interesting if sometimes long-winded history of Australian fandom.#30 is largely taken up with a story by Michael Hailstone and the loccol. The cover,by Michael McGann, of a puppeteer from Niven's series is of note.

Q36E (Febuary,1981)

Marc Ortlieb,70 Hamblynn Rd., Elizabeth Downs, S.A.5113, Australia. Mimeo A4. 36 pages. Available for a naughty in the bush or the usual.

Q36 is published three times a year and is very punctual, elegantly laid out and of a consistently high quality of contribution. A very recommended fanzine. This issues features Joseph Nicholas' essay about his apartment in Pimlico, a host of John Packer cartoons,including "Horticulturalists of Gor, and much more.

THE RAVIN' v2#2 (Autumn, 1981)
THE RAVIN' v2#3 (Winter,1981)
THE RAVIN' v2#4 (Spring,1981)
Stephen Dedman, P O Box 311, Nedlands 6009 Australia. digest-sized,reduced print,offset. Available for $2.50/year or the usual. quarterly. #2-16pg.#3-16pg.#4-20pg.

The dates given on the covers don't make much sense. #2 features the conclusion to an essay on Kubrick's films,a crossword puzzle and a continuing narrative poem,Perth in '80 Tales, which seems to at least scan. #3 begins a two part essay on SUPERMAN I & II, another crossword puzzle and more of Perth in '80. #4 concludes the essay on credibility in films begun in #3 and more of Perth in '80, which seems to have ambitions of being another Canterbury Tales.

RHUBARB #10 (November,1980)
John Fox, P O Box 129, Lakemba, NSW 2195,Australia. 18 pages A4 mimeo. Available for the usual or 75¢.

The usual contents of reviews and locs but a segment of a tale of the future when kangaroos are intelligent.

SCIENCE FICTION COMMENTARY #62,63,6,4,65,66 (June,1981)
Bruce Gillespie,GPO 5195AA, Melbourbe,Victoria 3001,Austrlia. 72 pages offset, small set type. Available for $5(australia) $8 No.Am. US agent; Hank Luttrell,2501 University Ave.,Madison,WI 53703.

The longest running and 'heaviest' of the sercon fanzines. If you're interested in reading about science fiction as literature, you will want this fanzine. There's approximately 120,000 words in this issue, discussing recent SF novels by Australian authors (Australia is dilligently working to develop a local market for native authors. With some success.),Alfred Bester,Frank Herbert, Philip K. Dick,Disch's ON WINGS OF SONG,Delaney and a whole lot more. A highly recommended fanzine.

THE SPACE WASTEL #4 (December,1980)
Mr Loney & Mr Warner, c/o F9 Cara Maria, Shenton St., Geraldton 6530, Western Australia,Australia. 22 pages A4 mimeo. Available for the usual or $1/4. Trades, one copy to each editor. Mr Warner's address is that above,Mr Loney's is P O Box 83, Kalamunda 6076, Australia.

Bad electrostenciling hurts the readibility of this issue. The editors try to explain what they've been doing all along with their REM universe and cast of Jerry Cornelius like characters.

SIKANDER #3 (December,1980)
SIKANDER #4 (March, 1981)
Irwin Hirsh, 279 Domain Rd., South Yarra,Victoria 3141,Australia. Quarto,mimeo.Available for the usual or $1. #3-22pg. #4- 20pg.

A very fine fanzine, one of the best today. #3 has articles from Keith Curtis, John (Irish) Berry,Andrew Brown,Billy Wolfenbarger and Irwin, who writes about strange car liscense plate numbers:(RU469). #4 has John J.Alderson writing about the trials of getting his fire-fighting equipment fixed via the mail,Australia's mail is just as bad as the US's. While David Grigg contributes a funny sketch about his encounters with his literary agent,"I just had lunch with my agent and she wants me to write an Australian family epic of sleazy sex novels." John's eyebrows raised, but he didn't make much comment." Billy Wolfenbarger's column and the loccol round out the issue.

WAHF-FULL #5 (December,1980)
Jack R. Herman, 1/67 Fletcher St., Bondi, NSW 2026,Australia. 30 pages A4 mimeo. Available for the usual or 4/$3. Quarterly.

John Packer does in Perry Rhodan with Perry Rodent #11.437, a two page

cartoon strip. Cary Lenehan and John Playford continue the discussion of war and warfare and editor Herman writes a lengthy review of THE NUMBER OF THE BEAST (without once refering to Heinlein's obsession with nipples.

WEBERWOMAN'S WREVENGE #1 (Febuary,1981)
Jean Weber, 13 Myall St., O'Connor,ACT 2601,Australia. 20 pages A4 mimeo. Available for the usual or 75¢US.
Largely given over to her trip to the US in 1980, plus some letters on her AUSSIECON 5th ANNIVERSARY fanzine and a listing of Australian fan-eds and a map of the country with sections like ACT (Australian Capital Territory) marked out

XENOPHILIA #2 (April,1981)
Richard J. Faulder, Yanco Acricultural Research Centre, Yanco,NSW 2703, Australia. 20 pages quarto,mimeo. Available for the usual.
A fanzine devoted to biological speculation in SF. This issue opens with an article from George Turner about designing animals for alien worlds. Sage advice that would-be authors read and study. Faulder then reviews Turner's own biological speculations in BELOVED SON and Jean Weber reviews a number of books using biological themes -- Ophiuchi Hotline, Bio-Futures, Dreamsnake,etc. An interesting specialist zine.

BRITAIN

ARENA SF #11 (November,1980)
Geoff Rippington, 6 Rutland Gardens,Birchington,Kent,CT7 9SN,England. 48 pages A5 offset, reduced print. Available for 60p(UK)3/$4.50(SurfaceUS)
A long overdue issue from one of the best serzon fanzine. Lead article is Kate Whilelm's speech from Noreascon II. Other features include an interview and speech from John Brunner, Ian Watson on UFOs and Dave Langford on RINGWORLD ENGINEER. Most of the art is by Alan Hunter, a very fine artist.

CRYSTAL SHIP #4
John D. Owen, 4 Highfield Close, Newport,Pagnell,Bucks.,MK16 9AZ England. 28 pages A5 offset, reduced print. Available for whim.
Note the new address. Elegantly produced fanzine with articles on Spinrad's A WORLD BETWEEN, New Wave music, the meaning of "Write what you know about", varieties of Fantasy, Heroicism and letters. Lots of interesting material.

DOT #10 (April,1981)
Kevin Smith, 10 Cleves Court, St Mark;s Hill, Surbiton,Surrey,KT6 4PS England. 8 pages quarto,mimeo. Available by whim.
An interesting fictional dialog about the state of British fandom with snippets of letters worked in. A fine exercise and quite thoughtful. One of the recurring topics about British fandom of late has been its apathetic state(probably the result of Seacon) and what to do about it. Kev doesn't offer any solution, instead he's standing for TAFF.

DRIFTING SOUL #1 (July 17,1981)

Mike Hamilton, 38 Park Way,Etwall,Derbyshire,DE6 6HU,England. 8 pages quarto,mimeo. Available for whim.

Mike is a Marine Engineer, which gives him plenty of tales for pubbing, including a long piece about why sailors are superstitous. Pleasant. low-key zine.

EPSILON #7 (July 17,1981)

Rob Hansen,9A Greenleaf Rd., East Ham,London E6 1DX,England. 18 pages quarto. Mimeo guts,offset covers. Available for the usual or 30p in stamps. A British fanzine that tells you what it's available for!!!!!

The first issue in three years, one of many zines that returned this quarter after long absenses. This is a very readable personalzine.

ERG #73 (January 1981)
ERG #74 (April,1981)

Terry Jeeves,230 Bannerdale Rd., Sheffield S11 9FE,England. Mimeo, quarto . Available for 3/$2US/UK loc plus 25p in stamps,plus some whim. #73- 24 pages. #74- 24 pages. Quarterly.

"Now in its 23rd year" proclaims the cover of #74. That's longer than many fans have been living. These two issues serialize a report of Terry's visit to the US for NoreasconII and beyond,with delightful illustrations by Terry; plus a couple other articles,book and fanzine reviews and locs. A packed issue with superior covers by Jeeves.

FAN EXILED FROM TWNE ZINE #1 (Febuary,21,1981)

Mike Hamilton, 38 Park Way, Etwall,Derbyshire DE6 6HU,England. 6 pages mimeo,quarto. Available for the usual.

A earlier personalzine,see "Drifting Soul" above.

FANZINE FANATIQUE #40 .
FANZINE FANATIQUE #41 FANZINE FANATIQUE #42.

Keith & Rosemary Walker, 6 Vine St., Greaves,Lancaster,Lanc. LA1 4UF England.A4 Mimeo. Available for trades.#40-4pages.#41- 4-pg. #42-4pg.

Fanzine reviews.

HAWKFAN #5

Brian Tawn, 29 Cordon St.,Wisbech,Cambs.,PE12 2UW,England. 28pages A4 mimeo. Available for ...?

A Hawkwind fanzine.

NAPALM IN THE MORNING #3
NAPALM IN THE MORNING #4

Joseph Nicholas,Rm9,94 St.George's Square,Pimlico,London SW1y 3QY, England. A4 mimeo. Available for whim. #3- 14 pages. #4- 12 pages,

Fanzine from England's most controversial writer. In #3 Joseph writes about the declining US Space Program,without regret,#4 has lots of letters responding to the essay in #3 plus more of Joseph's life as a bureaucrat. Highly enjoyable zine, sure to keep yourblood boiling.

OCELOT #5

Editors: Simon Ounsley, 13a Cardigan Rd., Headingley,Leeds LS6 3AE and Graham James, 12 Fearnville Terrace,Oakwood,Leeds LS8 3DU,England. 20 pages mimeo A4 Available for the usual,trades to both editors.

Interesting cover by D.West; and Michael Ashley tells of the time he got his SF club to pay D.West to come to speak to them. Some Yorcon II reminecences and letters.

PAPERBACK INFERNO v4#1
PAPERBACK INFERNO v4#2
PAPERBACK INFERNO v4#3
PAPERBACK INFERNO v4#4
PAPERBACK INFERNO v4#5

Published by the BSFA.Editor: Joseph Nicholas, rm9, 94 St.George'sSquare,Pimlico,London SW1y 3QY. Mimeo. A4. Available to BSFA members,see VECTOR for rates. #1-12pg.#2-12pg.#3-12pg. #4-14pg.#5-12pg.

This is the BSFA's book reviewzine,formerly edited by Phil Stephan-Paine under the name of PAPERBACK PARLOUR. The name change was part of Joseph's new stamp. I read these five issues one after the other and it got to be pretty dreary. Nicholas has very narrow views as to what SF is worth reading and that he can misread a novel like Phil Farmer's THE GATES OF CREATION, doesn't deter him haranging authors and books that he finds unacceptable.

SCOTTISHE #81 (March,1981)
Ethel Lindsay, 69 Barry Rd., Carnoustie,Angus,DD7 7QQ,Scotland. Mimeo A4, 24 pages, Available...? Maybe not.

This is the penultimate issue of Scottishe. The final issue is slated for October,1981. Ethel is a very pleasent writer, she writes book and fanzine reviews and a column of natterings,entitled "Natterings", There are columns by Roy Primrose and Eric Needham, a loccol and many hand-stenciled illustrations by Arthur Thompson (ATom).

SING ME A SONG I KNOW (Close of 1980)
SING ME A SONG (Febuary 14,1981)
Peter E. Presford, 'Ty-Gwyn', Maxwell CLOSE, Bwcle, Clwyd,North Wales, England.Mimeo A4. Available for whim. 6pg & 8pg.

Over there, of course, it's "The United Kingdoms",U.K., but if you put UK on your envelope, the post office won't know where to deliver it. If you want to find the rates for the British Isles you look under"Great Britain" but if you want the workers to know where tosend it, you write "England",even if it is going to Wales. These two issues of SONG are personalzines, low-key, enjoyable.

TAPPEN #1 (June 23,1981)
TAPPEN #2 (August24,1981)
Malcolm Edwards, 28 Duckett Rd., London N4 1BN,England. Mimeo Quarto. Available for whim. #1-36pg. #2- 32pg.

These two issues shows up in my mailbox either the same day or within days of each other despite being mailed two months apart. The covers are by Rob Hansen and form a delightful series. In the first cover we see a man about to do an unspeakable act to a Polar Bear with an issue of Tappan whilst in the second we see the Polar Bear reading TAPPEN while the man lies scrunched on the ground with an unspeakable act done to him with the sledge from the first cover. Rob Hansen is a fine artist with a distinctly fannish cast of mind. He is a deserving Hugo choice. Malcolm Edwards has collected material equal to the cover. Chris Atkinson offers up a Yorcon II conreport in the format of a slide show, Chris Evans explains how he is probably the only man to know how a suppository tastes,Greg Pickersgill picks his ten favorite records whilst Malcolm writes about books that nearly made the Seacon shortlist, reading the slush pile forGollancz and how he got into fandom in the first place. #2 has "Life with the Loonies" by Chris Atkinson,Chris Priest on his days working for a book club company, Leroy Kettle playing Rona Barrett and more of Malcolm. After a long drought, these are two very fine issues of a fanzine well worth getting.

TOO A PAULING
Paul Kincaid, 114 Guildhall St.,Folkestone,Kent CT20 1ES. 6 pages mimeo A4. Available for whim

Paul works for a travel agency writing copy for their brochures and like John Boston of New York, he collects linguistic absurdities. He's in a good position to collect them,too. This is a riot to read.

TWLL DDU #19 (April 10,1981)
Dave Langford, 22 Northumberland Ave.,Reading,Berks.,RG2 7PW England.

20 pages A4. Mimeo but for offset cover. Available for whim or 50p.
Dave begins serializing his TAFF trip. Highly recommended.

VECTOR #99 (October,1980)
VECTOR #100 (December,1980)
VECTOR #101 (April,1981)
For the BSFA, Editor: Kevin Smith, 10 Cleves Court, St Marks Hill, Surbiton,Surrey,KT6 4PS England. Offset A5 reduced print. Available to BSFA members. £6.00 to Sandy Brown,18 Gordon Terrace, Blantyre,Lanarkshire G72 9NA England or US Agent, Cy Chauvin, 14248 Wilfred, Detroit,MI 48213.
The Critical journal of the BSFA, published quarterly.#99-40pg.#100-56pg. #101-52pg.

WALDO#6 (Winter 1980/81)
Eric Bentcliffe, 17 Riverside Crescent, Holmes Chapel,Cheshire CW4 7NR England. 28 pages mimeo A4. Available for whim.
Eric, Terry Jeeves and Ethel Lindsay form an Old Guard in British fandom,having been in fandom for 20 years or more. They tend to have a more "American" view of a fanzine, tending to run a few short book reviews, a few short fanzine reviews, some letters and a lead article or two, They tend to use a bit more art inside their zines and aren't concerned with reforming fandom. This just by the by. In this issue of Waldo we start with a cover by Jim Cawthorn showing a Bigfoot wearing a B.C.or Bust T-shirt fleeing the slopes of Mt.St.Helens. Eric writes of his trip to the Seattle/B.C.area in1980 to visit Frank Denton and others. It's a long but enjoyable piece. John Berry brings up the rear with a delightful piece about cleaning up his house and almost losing his mimeo in the process(not that he had plans of using it soon,mind you, but once a fan, always a mimeo...). Several fine illustrations by ATom appear here. This is,all told, a fine fanzine.

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(Alphabetically CANADA should appear next but rather than start it and continue it on WoFan #21, I'm going to skip over it for the next couple country....))

FINLAND

SPIN (1:1981)
Turun SF-Seura, Box 538, SF-20101 Turku 10, FINLAND.
In Finnish. A sort of serious fanzine with an English summary. The issue opens with several articles about Heinlein, then an article on TV-Sci-Fi, Battlestar:Galactica,The Martian Chronicles, and "Sapphire and Steel" from Finland?England?. This is followed by articles on Conan the Barbarian and Flash Gordon. Tom Olander who has been sending SPIN to me does a couple pages of fanzine reviews. SPIN is professional designed and very attractive. In his letter,Tom mentions that subscriptions are $5US and that a second fanzine,AIKAKONE(Time Machine) will be published. Tom's address is Box 3, SF-00251 Helsinki 25,Finland. He doesn't publish either of these fanzines but he seems to be an interesting person to talk to. (OR may be he does.)

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NETHERLANDS

A THIRD FOREIGN FANZINE (May,1981)
(plus suppliments: Zinergy & A Western Mandarin)
A FOURTH FOREIGN FANZINE (August,1981)
Roelof Goudriaan, Postbus 589,8200 AN Lelystad, The Netherlands. Offset, reduced print. Available for the usual or $5/4 or £2.20 #3- 32pg. Zinergy-8pg. A Western Mandarin-12pg. #4-40. Grumble out of room. Fun zines worth getting. A.W.M.is about Judge Dee.#4:reports of Euro clubs.

LETTERS

ERIC MAYER (April 16,1981) Here's a little item of information that occured to me. I notice that like most fans you copyright your zines. Under the new copyright law all that's necessary to secure a copyright is to indicate that the material is copyrighted,as you've done. But in the case of fanzines there's a catch. You got the right but no remedy unless you also filed an application,sent in a fee and a couple copies of your fanzine to the appropriate government office.

Here's the problem. The law gives a copyright holder a choice of remedies. He can get actual damages or statutory damages. ($250 minimum to $50,000 maximum for wilful infringement) providing he has registered his zine within three months of publication.

If you haven't registered but only written "copyright" on the zine you can still take an infringer to court. All you have to do is go ahead and register,then sue. Trouble is, if you have to use this procedure you can only sue for actual damages. Since fanzines by definition don't make a profit you're not entitled to a thing. Maybe everyone out there is filling out forms and sending in fees to go along with their copyright notices. I somehow doubt it and I suspect (this isn't legal advice. I might be all wet) that they're just fooling themselves.

But even aside from that... who would go to court over an infringement on a fanzine? I mean really.....

((Oh I don't know. I've heard of a half million dollar lawsuit over something said in a fanzine. People can be really strange.))

LUKE McGUFF You know I'm really tired of people talking about the death of fandom. Since Windycon, I've been considering starting an anti-fan movement similiar to the anti-art movement of the dadaists.

But it seems that the most interesting fanzines to me are the ones that have little or nothing to do with fandom per se. Zines like SPACE JUNK, The Wretch Takes to Wrestling,even the SSQ/CPM. So-called faanish genzines (Rune, Lines of Occurance,etc.) stand out as monuments to last year's boring ideas ((this was written before the new editors took over RUNE))((But is still a prozo))

I don't understand this whole death of fandom argument. It seems kind of a ridiculous thing. At Windycon I met a couple fringe fans that are locals, yet not know by other local fans. They seemed to be very interesting people. But the people who are talking about the death of fandom don't care for fringe fans and such anyway.

Most of them don't even strike me as fans, whatever that is, but mundanes with pretentions. I don't think it's going to be the STAR WARS goofs or the Empire strikes back nerds who destroy fandom, it's going to

all the computer programmers publishing boring fanzines that moan about the death of fandom. Sigh.

My general attitude to someone who moans about the death of one fandom or another is "Don't just stand there, go out and murder it yourself." I'm pretty sure that comment got me taken off the mailing list for FAST & LOOSE. I mean, I'm sure he's published issues since the last one I got (even tho none are reviewed in WoFan) Well, I'm just being snottily sarcastic. ((I haven't received any issues of F&L is many a month either. I fear Alan Bostick burned out or went broke after a promising beginning))

I think fandom lives as long as Cheryl Cline gets blisters from stamping THE WRETCH, as long as Joe Nicholas can stir up controversay with his zine reviews, as long as you can take all the trouble to do multi-color mimeography.

I was really struck by Jay Kinney's letter in THE BIMONTHLY MONTHLY, particularly his comment on the iconographic nature of faanish art. Fandom can be *seen* as a Nut Cult, as a religion, and this observation is neither new or trenchent. But it seems to me that people who moan about the death of fandom are actually charging heresy.

So Fuck 'em.

TARAL WAYNE MacDONALD (also without a date) One of the words one hears in fandom as a synonmyn of 'egoboo' is 'feedback.' Feedback is how we keep in touch with the real world. If you tell a person their fanzine is great and they don't know that it isn't, they will very likely believe you. And if you are not telling them the truth or are evading the truth, then all you are doing for the person is widening the gulf between their ego and the real world, however good this may make their ego feel. The purpose of conscious doesn't seem to be to feel good, however, unless you are a philosophical extremist, but rather to understand things.

Reducing Deb Hammer-Johnson ad absurdum, her denial of the crudzine is a refusal to see, and her charitible locs are criminal acts to reduce conciousness.

((I would have to say that 90% of the fanzines I see are not pathetically bad or pathetically pretentious. This is an inversion of Sturgeon's ancient dictum, 90% of fanzines are not crap. Few are brilliant, but most are not crap. And for the most part I'd say that for these fanzines the value received is equal to the value given.))

I was sent the first issue of the Fan Artist Network's zine and came away from it with much the same revulsion you did. I doubt if anyone in F.A.N. is a scheming,commercial exploiter of fandom, but their obvious lack of understanding of fandom seems to have lead many convention artshow artists into an atitude that is not distinguishable by practice. I wrote a letter trying to point out the many ways I felt they were at odds with the faanish spirit but was told, for my pains, that F.A.N. was not for fans, really, but for artists, and that they were doing precisely what they wanted to do.

As fans go, the fanartist is a priveleged character, but takes his privelege for granted. How many other fans go to a con expecting not only to make back the cost of their trip but in some cases expect also to earn a substantial part of their annual income. Dealers? But dealers are made to pay, and sometimes heavily, for this opportunity. The fanartist pays only a percentage according to his success plus a minor stipend such as 25¢ per piece that is no hardship to a well-selling artist. Considering that this is made possible only by the volunteer labour of many other fans, the fanartist ought to consider himself damned grateful.

Some artshows are run better than others, and the artists are more or less well treated from con to con. I hardly blame anyone for wanting better

treatment. I wasn't happy when Noreascon levied an unexpectedly high display fee,for instance, although it was largely because, I believe, it favoured professional artists over fans. But I feel that artists lack the basic gratitude they ought to have for artshows -- they are not indespensible -- and expect artshows as their right. Both ASFA and FAN seem to operate in this framework.

This is, I think, largely because that cons are such good deals for artists that lots of non-fan SF and fantasy artists have been attracted to fandom. Many fit in socially, and even call themselves fans, but they son't understand fandom at all. They are the ones who vigorously defend their "rights" as "fans" without knowing how it is they have the chance to sell their artwork in the first place.

Even when they call themselves fans and have fans as friends,beyond a limited circle of fandom for them is a vague body of art buyers and Hugo voters. Consumers rather than equals who will someday consume their work just as today they consume the works of Kelly Freas or Michael Whelan.

((I've noticed that FAN has stopped sending me their magazine. Can't say whether it was because they went out of business or decided that WoFan wasn't worth their time. Teresea Nielson-Haydon used the same argument about artshows being the virtue gift of the artshow staff to the artists to argue that the staff ought to have the right to reject what they don't like. Why spend your free time hanging another painting of a woman being raped or torn asunder by some Fruedian monster. And was counter by your argument about all this artwork existing to be consumed by fan art buyers. Let the buyer decide that should or should not be displayed. Both sides have their validities. As one who's tired of a lot of the sexist/anti-woman art in artshows I tend to think that perhaps censorship is not unthinkable.

((I also lament the fact that few fanartists are at all faanish. Right now I can only think of Stu Shiffman as an artist doing faanish subjects. There are a few others that occasionally illustrates something that's faanish but most are busy drawing fantasy and SF icons.))

KAY SHAPERO (April 14,1981) OK -- as to what INTERCEPTED is,anyway. About five years ago, when I was living in San Diego, there was a local weekly throw-away paper called the SAN DIEGO READER (still is, for that matter). Anyway, the paper's saving grace was an incredibly cheap "want ads" section, the Personals column of which tended to draw all sorts of strange material, from poetry and general creative writing (one person serialized a short-short in it, 35 words at a time!) on. So in the interest of startling a friend who I knew read the column, I contributed a "personal" ad from one character in a story we were jointly working on to another. She thought it was great, replied in kind, others of our group got into the act, and the next thing anyone knew, the Personals column had been half taken over with things like "Dorothy: Come home, all is forgiven. W.Witch. ps. Bring Ruby Slippers" or "LOST: One Ring. Finder send to Sauron, Land of Mordor. REWARD! Sentimental value." There were also conversations. Ever wonder what Merlin might have to say to Lord Foul, or Ed Straker to Capt. Kirk? We found out -- sort of. Anyway this was lots of fun, and when the Reader got so puzzled that they started losing and misplacing ads, a friend and I started a fanzine on the same theme; the first volume of INTERCEPTED. It ran a very erratic schedule for 18 issues, then folded for lack of time and money (only one of us had a job). Years later, I decided to restart the thing and it's been running constantly ever since. Incidentally Ragnar Fyri's GNU DEAL is meant as a sort of spin-off of the same sort, started because more people wanted to join than I had room for.

WE ALSO HEARD FROM .....

Mike Glyer sent a DNQ letter complaining about my criticism in the last issue. I welcome criticism. If I'm wrong or being biased about something a free and open discussion of it is all for the best. I'm sorry that Mike didn't want to go public with his criticisms. We also heard from Bill Bridget,Dave Locke, Joseph Nicholas, Adrian Bedford and perhaps a few others that I lost track of. I appreciate all of you writing even tho I don't promise to publish your letters.

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(Editorial. Continued from page 3)

which appears in this issue, a column on producing fanzines,called "stalking the Perfect Fanzine" and occassional long reviews by guest columnists. As I haven't found a new columnist yet, this feature is missing from WoFan's 20 & 21. Following this double issue I hope to return to my quarterly schedule.

TERMINOLOGY EXPLAINED

"Fanzine" derives from Fan Magazine and refers to any publication about science fiction or science fiction fandom produced by a hobbyist fan.

"Genzine" refers to either generally-available or general-interest fanzines. They are characterized by having a number of articles by a number of different authors. "Semi-pro" zines are zines that look much like fanzines with the difference being that the publisher is trying to make money on his publication, or at best break-even. A "Clubzine" is a fanzine published by a club for the members of that club. Some clubs publish genzines (i.e. RUNE,AURORA) which can be distinguished from clubzine by the meager clubnews content of those issues. Some clubzines, like ATARANTES or ANVIL verge on the genzine; as you can see this is a loose definition. "Newszines" are fanzines that specialize in reporting news of interest to fans or professionals."Reviewzines" as you might guess by now specialize in publishing reviews. WoFan is a reviewzine.

"Loccol" is a lettercolumn. Mimeo is a method of publishing not seen much outside of fandom. WoFan is a mimeo zine. A4 and A5 are specific sizes of metric paper. A4 is roughly 8 by 12 and A5 is roughly 8 by 6. Legal size paper is 8½ by 14, digest is 8½ by 5½, unless noted all zines are assumed to be 8½ by 11 in size. "The usual" means that a zine is available for contributions, letters of comment or trade."Trufan" is generally used satirically, "Neo" means just new and "Fugghead" is really a mispelling.

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ADZINES

BLUE STAR BOOK STORE, Dave & Su Bates,355 Kennedy Dr., Putnam,CT 06260. several lists here. An assortment mostly mysteries,some SF.

J & I Kennelly, P O Box 5230, Lakeland,FL 33803. List #10. 256 titles, hardcovers and first editions.

les affiches illustrees, 23834 Wendover Dr., Beachwood,OH 44122. SF hardcovers and first editions, original cover paintings and movie posters.

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STALKING THE PERFEC FANZINE

In the past month I've edited two lettercolumns for MSD and one for WoFan. With all this pratice one would think that I would have the editting of lettercolumns down pat. I wish that were so. I can't think of anything more difficult than trying to re-duce a pile of letters into a compact and orderly letter-column. There are technical matters and philosophical matters involved in editing a lettercol. The technical matters, being easy , let us discuss them first.

There are three things one needs to do while editing a lettercol. First, you need to identify when each letter begins and ends. Secondly, you need to identify who wrote the letter and thirdly, you need to be able to distinguish between the letter-writer's comments and your comments.

There are several ways of seperating letters in your lettercol. You could just space a couple lines, you could draw a bar betweens each letter or you could use some sort of tag at the end of each letter, say a design like " - o O o - " or" * * * ". The important things is that each letter needs to be readily distinguishable from the next so that as your reader goes through the lettercol they won't drift from one writer to another and confuse who is saying what.

Of course you want to identify who wrote each letter. In the mundane press the writer's name is signed at the end of the letter, an effective way of ending the letter. In the fannish press, the tradition has been to sign the writer's name at the beginning of the letter. The format of the mundane press follows the format of the original letter. Fandom is not the same as the mundane press in that in fandom the letterwriters are generally known to the readers. The letters you read in the mundane press are generally from people you've never heard of before or will again. So it doesn't matter if you know who the writer is before you read the letter. In fandom where one tends to know everyone else, knowing who wrote each letter first lets one "hear" the letter in that person's voice. Thus I reccomend placing the writer's name at the top of their letter. There are various ways of formating their name. You could write their name and address out in a single line, or do name/street/state as on a mailing label and either leave the rest of the column empty, or skipping a couple spaces, begin the letter to the side of the address. If doing the letter I would recommend going down one line past the address before going all

the way to the left margin. You can look at the lettercol in this issue to see how I do it. While you're there you might also notice that I listed the date on the letter whenever those letters were dated. While this is not a standard practice I do recommend it because people's opinions change and it is fair to place each letter in the space and time of its origin. This is partly the guilty conscience of a fan-ed to tends to take two years to get letters into print, but I think it really is a good idea.

Seperating your comments from the letterwriter's is a daunting problem. Unless you don't make any responses. Owners of Selectrics have it easy because they can change golfballs to indicate a change of speakers. Of course there are fanzines typed on Selectrics who do this without success because they pick typefaces that are too much alike. The best bet is to use an italic or script face for your comments. As someone who bought a script golfball in the days when I had access to a Selectric, I personally recommend italic. For those not so fortunate the best recomendation is to restrict one's comments to the end of each letter. But manyfan-eds find it irresistable to reply in the middle of someone's letter or just kibbitz with them. Some times it is useful to break into a letter to answer some point before the writer turns to some other matter. But it is a dangerous course. I strongly recommend setting one's comments off by the use of double brackets (( )). The advantage of this over any other system is that the double bracket is not otherwise used in common writing and the brackets "cup" the intruding comments. I've seen people use "//" and "##" to seperate their comments and the trouble with these is that all you can tell is that the speaker is changing. If there is one intrusion into the letter, that's no problem but if the fan-ed is one of those who delights in interrupting the letterwriters one can quickly lose track of who is speaking. You have to go back and start counting "#"s to find out who's talking. Double brackets never steer you wrong. You know that the intrusion starts with "((" and ends with "))". Its painfully simple.

Mechanics aside, there is the matter of turning random letters into a coherent lettercol. This is not easy. One can not afford to print every bit of every letter. One of the gravest dangers to successful personalzines is that the volumne and quality of the letters is so great that printing even a fair portion of the best of them consumes the entire next issue, driving the fan-editor out of their own zine. The first things to remember, then, is that a fan-editor,edits. The second thing to remember is that editting is a sacred trust. As one slashes through a fan's letter it is easy to misrepresent arguments through faulty condensation, to delete embarassing arguments that you can't counter, or leave in embarassing faus fax that you know the writer doesn't really mean but taken out of context could prove embarassing. When editing one must be fair and faithful to the writer's intent.

The third thing to remember is that you're not editing this column for your enjoyment. You've already read all the letters. A lettercol is to provide entertaining and informative feedback. A loccol that is all praise is boring reading. Temper your desire to stroke your ego with some consideration of how it will read to others. Avoid or explain comments that are obscure as the humor will be lost on all but the one or two who will get the reference. Why waste space on that? Feedback to your contributors is a good way to keep them contributing so allow some space for comments on the material in the previous issue. It is also frequently recommended to send to your contributors clippings from the letters with all the comments to them since you probably have left most of them out of the loccol.

The best way to approach a lettercolumn is to first determine exactly how many pages it will be allowed to run. This entails deciding how large a zine you can afford to publish, how much material you feel is necessary

for a rounded and balanced issue. The difference between these two figures is how much room you have for the loccol. Depending on the quality of your response you probably shouldn't devote more than a third of your zine to letters. A zine with a high quality of response, like MYTHOLOGIES, can easily get away with being 75% letters. Other zines are wasting space with just a 2 page loccol.

Once the length is determined, go through the pile of letters with a pencil and note those sections that seem worth reprinting. This is a tough part. It's not easy to tell when a comment is exceptional enough to deserve printing or just of interest to you. This first time through mark off anything that seems interesting. When you're done go through the pile again, estimating the length of each marked comment and make up a tally of them. This will give you an idea of how much over or under your chosen length the loccol will be. You'll probably be over and will need to go through the pile again, deleting the less interesting material, and repeating this process until your estimated length is within the range you had decided on.

Next you have to decide the order in which the letters are going to be printed. You could just print them in any ol' order but you're losing a great potential to manage your loccol. My tendency has been to start with some general comment about the previous issue that best strikes the tone I'd like to have the whole column to maintain and work my way into comments about the articles,trying to group comments about the same article together. And from there on out orchestrating the flow of comments to avoid too much seriousness in a row or too much frivolity,keeping the pace fluid and changable as this, I feel, is the most interesting loccol to read.

In the past I have experimented with segmented loccols with some success. I've tended away from them because the main criticism of them, that you rob the letterwriter of the natural flow of their letter by breaking it up into such small bits, is very much the case.At times it is useful and has been done well, particularly in Don D'Ammassa's late, lamented MYTHOLOGIES. But MYTHOLOGIES wasaliterary reviewzine with a number of distinct,seperate debates going on in its lettercol. It was easy and almost necessary to group each seperate debate into its own section. IN MSD7 I pulled two sections out of the lettercol and made them independent article/debate/loccols. The response suggests that this worked very well. Whether you use a segmented loccol or the regular type will depend on your particular conditions. In fact everything depends on your particular conditions. You don't need a lettercolumn. It may be hard to get feedback without a loccol but there's no law saying you have to have one or that it has to be this way or that.

(Well let me hedge and say that there is one law, if you're going to do a loccol you have to duty to not distort the letters you print.)

One can reduce all this advice for editing a lettercol down to two simple statments 1: edit with an axe, and 2: keep it entertaining. It won't make your task any easier but that's the price of being a fan-ed.

-- BeB.

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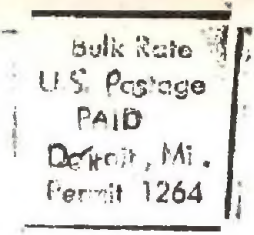

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